MARTYRS AND MOTHERFUCKERS

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Issue # 1

New

Interviews

With:

9 SHOCKS TERROR

VERBAL ASSAULT

THE NERVE AGENTS

1 DUCK

Now, I wouldn't say hardcore is dead. More like undead: the body is still moving, but the flesh is decayed- the mouth still moves (occasionally) but it breathes no life- the mind contains thought (even less occasionally) but holds no substance.

Simply put, hardcore just ISN'T. It's a stagnant pond filled with dying clones of something beautiful and new mutations that will soon have a million gene-spliced clones to defeat the purpose of creating something new anyway. Metal isn't hardcore, but neither is playing that same old boredom filled with as many "go's" or "fuck off's" as one can fit in a 3 chord box pattern. Well, at least 3 chords and a hardy "fuck off" is on the right page, where as that tired old exodus riff played into mosh metal redundancy can't even find a piece of territory on the "hardcore" atlas.

Stay with me here, I'm not saying metal is BAD. Hell, I cut my teeth in the late eighties thrash metal scene and still sing the praises of Iron Maiden, Judas Priest and Glenn Danzig. I'm just saying metal isn't hardcore. Hardcore is expression, motivation, release, creation and inspiration all rolled up into one entity. But just as important as inspiration or any other rhetoric I can provide you with is this 3 word doctrine: hardcore is Punk. It seems the term hardcore has been- for the past 7 or 8 years- bastardized, lied about and kick around in circles that have no business trying to describe anything outside of pop music. Actually, perhaps longer... the fabled mid eighties "crossover" contributed and perpetuated the metal/hardcore blur and although directly responsible for me getting "into" hardcore it was the stuff of life (un-life?) that created this current undead creature in the first place.

In the early 90's a few bands cracked the slayer genome and began creating slower clones that lacked the intensity and sheer ridiculousness that made slayer genius. Shortly after that, thousands of bands cracked the already second rate degraded genetic structure and a million murky stomp reign in blood's were played in sad lather, rinse, repeat fashion. A year or so later a few bright bulbs rediscovered their (revelation) record collection and immediately began to

dim everything playing uninspired posi- dribble. Of this I am partially guilty- I'll admit it- but when halfmast was together it was like being a newborn fish thought to have been extinct for 40,000 years and uncovered to much surprise, disgust and subsequent dismissal. Imagine how that fish felt when 3 years later there we're now thousands of once thought extinct relics swimming in the same sea.

So here we are, stuck in a sort of sad impasse. In order for something to be truly "hardcore" it must be creative and inspired. But only creative within a certain realm or it becomes something other than hardcore. A ridiculous catch 22? Perhaps- but I wouldn't have it any other way.

So where does this leave me? My beautiful girlfriend Liz (among others) calls me a "music snob". I sometimes would agree to that label, but more oft than not, I would just say I'm one of the few privileged enough to know what is actually GOOD. I've now hit the grand old age of 26. To some in this scene that's already middle age. Hell, maybe it is. My first show was almost 11 years ago. Sure, those were Thrash metal shows, but my first hardcore show was 10 years ago. Since then it's been a blur of bad brains, shelter, quicksand, sheer terror, undertow, outspoken, mouthpiece, left for dead, slugfest and countless others. I've even forgotten that I've seen certain bands. A prime example of this is resurrection, who I saw in 92 with shelter & earth crisis. Christ, they were awful. But, I digress...

P.S. Welcome to my world.

Jeremy D Smith
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this zine is one dollar in person
2$through the mail U.S./ 3$world

Current Play list

Strike Anywhere- *Chorus of one*
Dillinger Four- *Versus God*
Sheer Terror- *bulldog edition*
Nerve agents- *Days of the white owl*
Iron Maiden- *Brave new world*
They live- *split with Countdown to Oblivion and Japanese 7"*
Explosion- *flash flash*
9 shocks terror-*mobile terror unit*

No Time Left- *Demo*
No Justice- *Still Fighting*
Kill Your Idols- *No Gimmicks Needed*
7 Seconds- *Scream real loud*

On the cover: Eric of the Nerve Agents by Mark R. Miller
Most pictures are by Mark R. Miller with a few by me and My little brother, Chris.
Thanks- Liz, Mark, Christopher Jones, Tony Erba, Eric Ozene, The Entire Buffalo Hardcore Scene (what's left of it) Farside, Kevin, Mike, everyone I forgot....
HARDCORE_ DIY 'til no one looks.

VERBAL ASSAULT

Verbal Assault is a band I find myself listening to again and again year after year. Along with **Naked Raygun** and **Government Issue**- they are one of the few bands that I think progressed musically and lyrically *and* managed to stay inspired themselves which made them a continuing source of inspiration for others. I was really excited to hear from a friend that Christopher Jones, the former singer of V.A., was doing a website http://www.verbalassault.com. After contacting him via email once or twice, I got him to respond to some questions I had been kicking around for a little while. Enjoy!

1) why did verbal assault break up? was it planned? or was it a sudden thing?

Verbal Assault broke up because Pete wanted to so something different musically, and both of us wanted to finish school. We didn't want to go into a long decline like some other bands, so we made a conscious decision to call it quits in 1991.

Also, in those pre-*Nevermind* days, we thought we had basically done all there was to do. All of us laughed when punk became commercially successful—I guess we just missed the boat...

2) from Learn to Exit musically there is a big difference style-wise. was the progression on your 5 studio releases (learn, trial, tiny giants, on and exit) natural(i.e. better musicianship etc.), or was it forced just for the sake of creating something different?

It was definitely natural. Pete (guitar), Doug (drums) and Dylan (bass)—the members of Verbal Assault who wrote the majority of our music—are all extremely talented and diverse musicians, so I think it was inevitable that our style and sound progressed (in the right direction, in my opinion.)

3) what's the most insane VA tour story/ happening?

Well, I had a night in Torino, Italy, that still makes me and Doug laugh, but it's a tad to risqué (and rockstar-ish) for a family publication such as this...

Ironically, what stays in my mind overall is the 1989 European tour. We were traveling around on what turned out to be the eve of seismic changes in the continent's history, though of course we didn't know that at the time.

Here's one example: after leaving Poland, we scooted back to West Berlin for a week off. We stayed in a squat in Kreuzberg—which back then was roughly the equivalent of the Lower East Side in NYC—and woke up every "morning" (late afternoon, really) staring at the Berlin Wall. (If anyone reading this has see Wim Wender's film *Wings of Desire*, I can tell you exactly where we were: when one of the angels, played by Bruno Ganz, awakes as a mortal against the Wall, he is just about a block from where we were staying.) After that we left for Italy...and then they tore the f-ing thing down! Now THAT's missing the boat.

A show that was heartbreakingly memorable (after the fact) was the one that we did in Sarajevo in 1989, before all the shit started there. The gig itself sucked, but years later, when the siege began, my heart broke: I could remember how we drove down through the very mountains where the Bosnian Serbs were now shelling and sniping from and thinking "Fuck, that's like shooting fish in a barrel. Right now they're killing the same kids we played for. (Or worse, those kids are now killing each other.)"

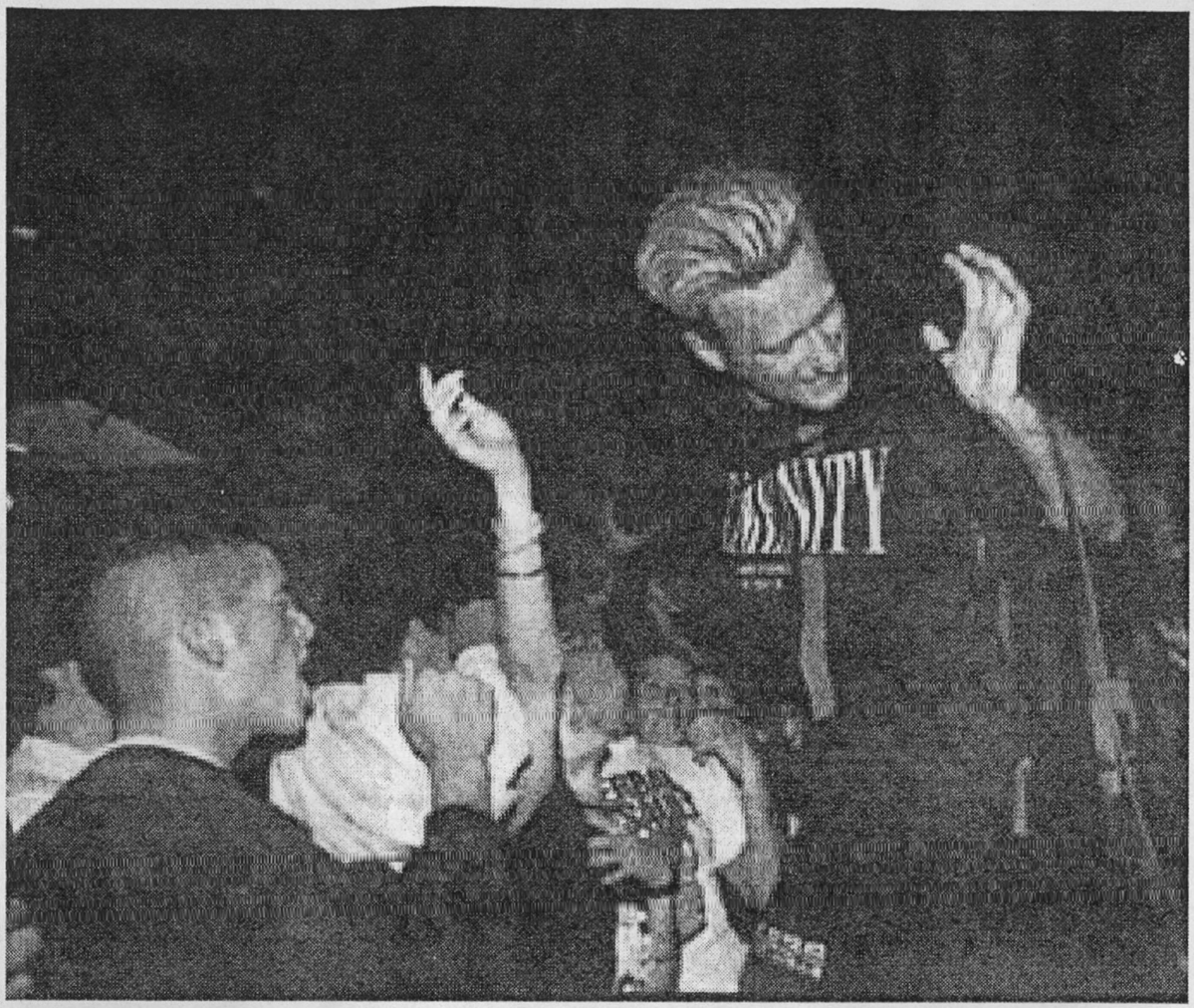
4) trial and the tiny giants 7" were released on GIANT records, a bigger independent label. On was released on groove records. why wasn't On released on giant?

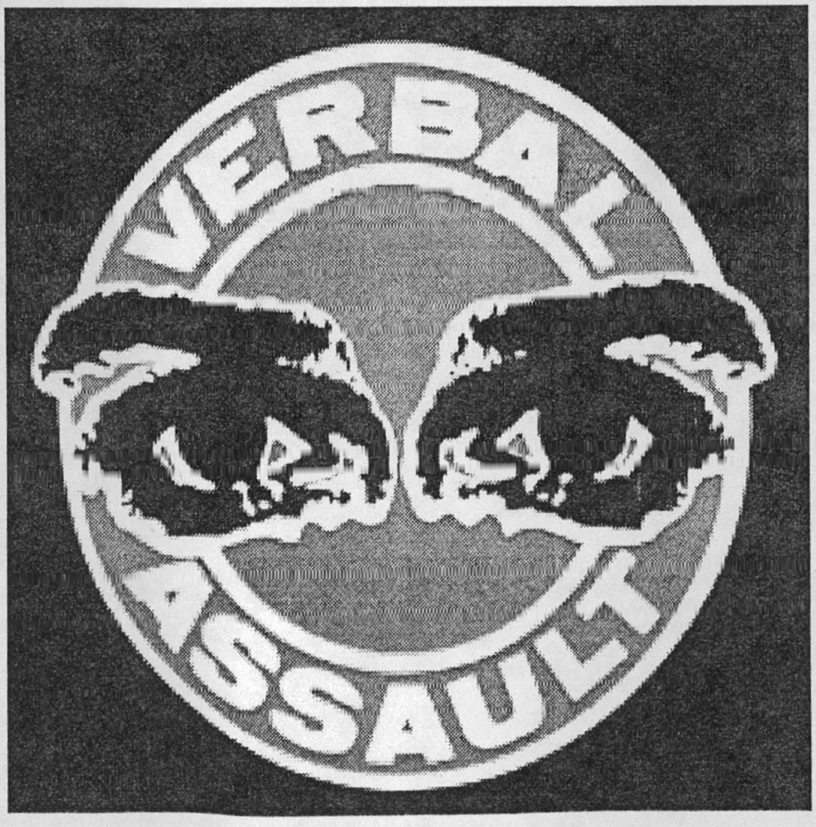
After getting back from Europe in 1988 we were really re-energized about trying to stay as independent as possible. Giant Records (which I still think started out as a good idea) wasn't really going anywhere, so we decided to do it a bit more "D.I.Y."

In truth, Groove never really became a true record label in its own right: it was just the name that we used to put out our material.

5) when is learn coming out on CD? and on what label? are any of the other releases going to come back into print?

Things are moving a bit slowly on that front, for which I bear a large amount of responsibility. We are working on putting all of our studio material in chronological order, so eventually everything is going to be rereleased.




VERBAL
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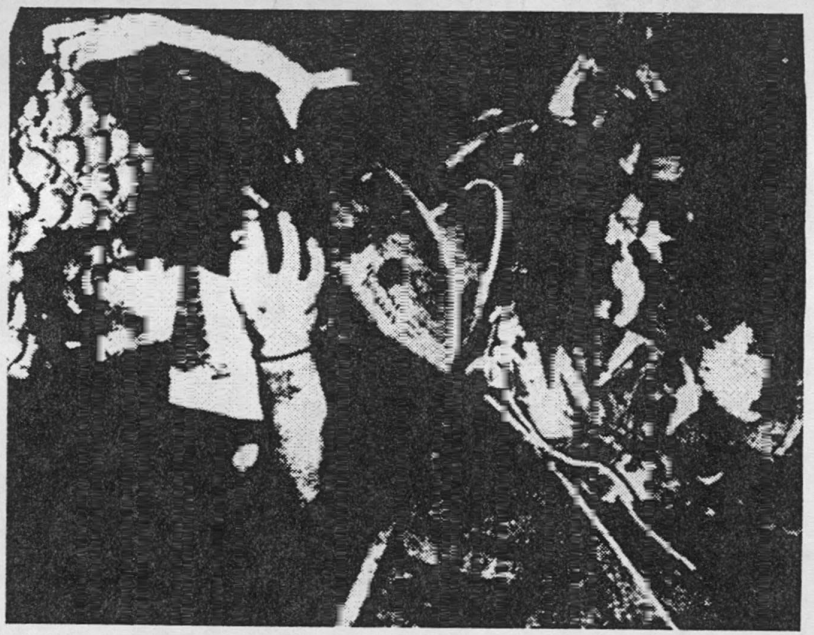
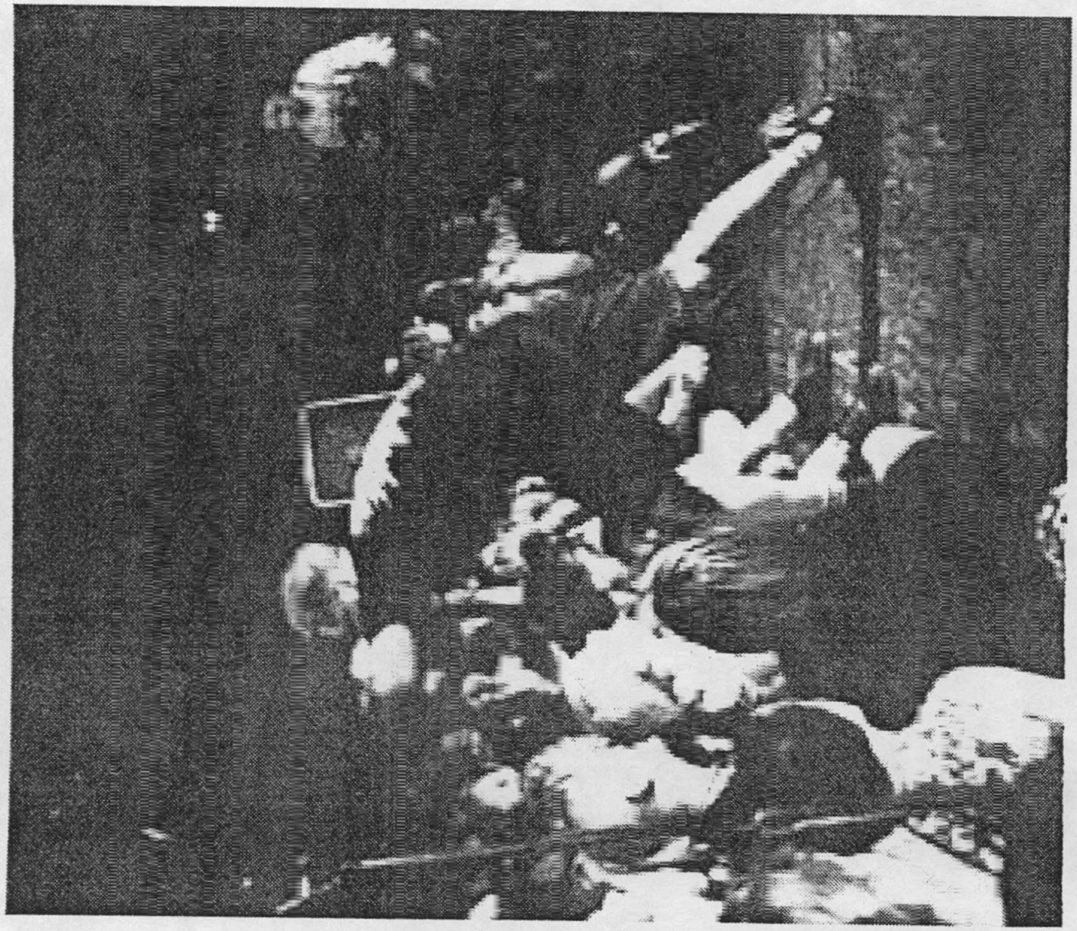
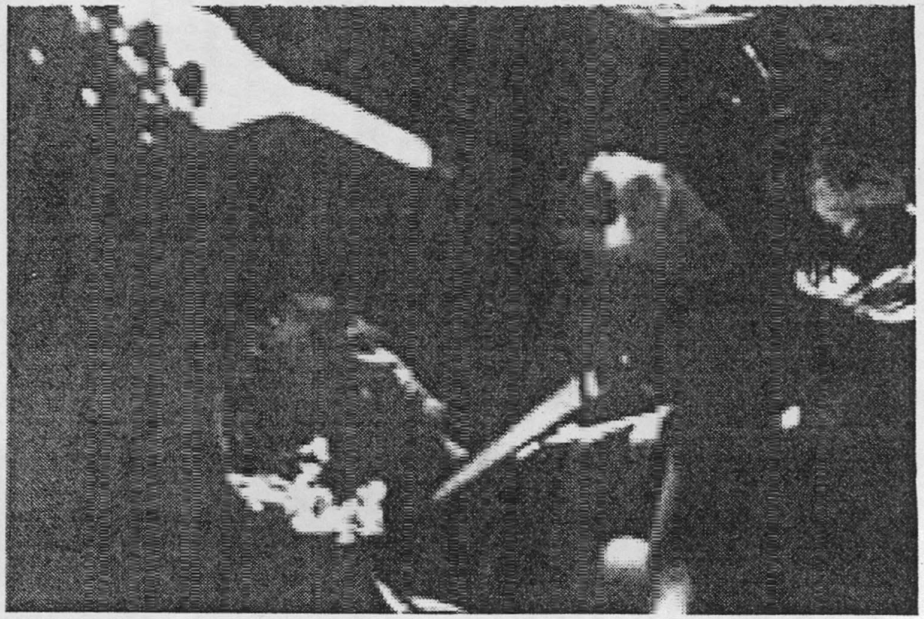
VERBAL ASSAULT







We're doing this with an old friend of ours from New York. He's putting the finishing touches on the Justice League rerelease, so we're up after that.

6) do you think that learn was looked at (originally) as a release on its own? or because it was produced by Ian mackaye and released on kevin seconds label, positive force?

I think it definitely helped us, since two well-known and respected people worked on the EP. I could certainly imagine someone who didn't know who we were picking it up and saying "Hmm, it's on Positive Force and Ian produced it...let's give this one a shot."

The best thing that happened to us when we started out—and helped sell *Learn*, in my opinion—was the tour we did with 7 Seconds: it exposed us to a huge amount of kids who never heard of us, and all of that touring made us a much better band.

7) do you have any contact with Kevin or Ian these days?

I saw Kevin a few years back in California when I was tour managing a band called Velocity Girl, but we don't really stay in touch, unfortunately.

Pete and Darren (bass from 1988-90) know Ian a lot better than I do, since they lived in DC for a few years. I know that Pete still stays in touch with Ian.

8) what was the correlation between v.a. and alt. rockers belly?

[See the answer for 13.]

9) what is your favorite va release? favorite song?

Personally, my favorite release is *On*. It's hard to name one song that's my favorite, but it would probably be "Anger Battery."

10) with so much media out there these days (music, books, movies etc.) what has inspired you as of late?

I don't watch any TV at all except Sunday cartoons on Fox (*King of the Hill*, *The Simpsons*, and *Futurama*. I think all three are brilliant and just get better). I don't listen to a lot of music these days, but a lot of National Public Radio news and talk programming.

I basically do a lot of reading. I try to alternate between fiction and non-fiction. I subscribe to the *New Yorker* and a UK magazine called *The Economist*. I read the latter not because of its politics—which tend to be free market/libertarian—but that it's a much more thorough and informative newsweekly than something like *Time*. I would recommend it to anyone who wants to keep up on events from all over the world without having to suffer through another "celebrity profile." I also subscribe to an excellent quarterly called *The Baffler*.

I enjoy using the Internet, mainly because it allows you to check out magazines and newspapers that are hard to find or obscure, and see if you want to subscribe to them. For example, anyone who is reading this and has Internet access can find out more about the publications I've been talking about at

<http://www.economist.com/>
<http://www.thebaffler.com/>

Finally, since my politics are essentially left-wing/social democratic, I would highly recommend a magazine called *The Nation*. It's at <http://www.thenation.com>.

11) any current projects?

Right now my main focus is the Verbal Assault rerelease, and trying to learn more about building websites. To pay the rent, I work as a line cook, which is cool (and cuts down on those damn grocery bills!).

12) is there anything you wish v.a. had accomplished that they didn't? Was there anything you would've changed about the experience?

I think we ended up touring at the expense of writing more songs. I wish that we recorded more. On the other hand, we learned and saw so much by all of that traveling that I don't regret it too much. In the end we left our mark, and I'm proud of that.

13)how many members did va go through?

Here is the official Verbal Assault "Where Are They Now?" file. (Readers of the Canadian fanzine "Full Contact" will have to forgive me for answering this and the previous question verbatim...)

Peter Chramiec (guitar) went on to sing and play guitar for a DC band called Rain Like the Sound of Trains. Recently, he's been playing acoustically with a woman named Lois (Kill Rock Stars). I saw them recently on tour and it was great (though, needless to say, very far removed from the VA sound). Pete's been living in Olympia, WA for some time now, so I think it's natural that he's hooked up with the people around Kill Rock Stars and that scene.

Dylan Roy (bass on the majority of Verbal Assault's recordings) is constantly on tour with an old blues guy named Eddie Kirkland. He's been jamming with him for over a year now, and if you're a fan of acoustic and electric blues, it's excellent. (<http://www.eddiekirkland.com>)

Tom and Chris Gorman (bass and drums, respectively, for most of 1987, though we never recorded with them) went on to form a pop band named Belly with our friend Tanya Donelly from Throwing Muses. Belly did pretty well for themselves through the first part of the 90's, though they split up in 1995.

You'll notice that Chris did a lot of the photography for Verbal Assault, and he works doing that professionally in New York, where Tom's living as well. Tom is on the cover of *Trial*.

Nick Barbato (drums on *The Masses* and *Learn*) is someone who I honestly haven't talked to in years...I need to track him down at some point...

Darren Mock (bass player from 1988-1990, and who plays on the *On* EP) is another soul who I need to get in touch with. The last I heard, he was doing an indy label out west...

Doug Ernest (drums on *Trial*, *Tiny Giants*, *On* and *Exit*) is currently a professional woodworker, amateur rock climber, and the drummer for a Rhode Island reggae act called The Ravers.

My own bad self (vocals) finished school, then worked as a roadie and tour manager for Belly (see above) through the first part of the 90's. I've been casting about for a direction in life ever since, juggling a strange combination of trying to write while cooking to keep a roof over my head.

14) on the live/ your choice live LP, a lot of the songs seem to have extended sort of "free jam" parts added to them. was this done intentionally, or did it just sort of happen?

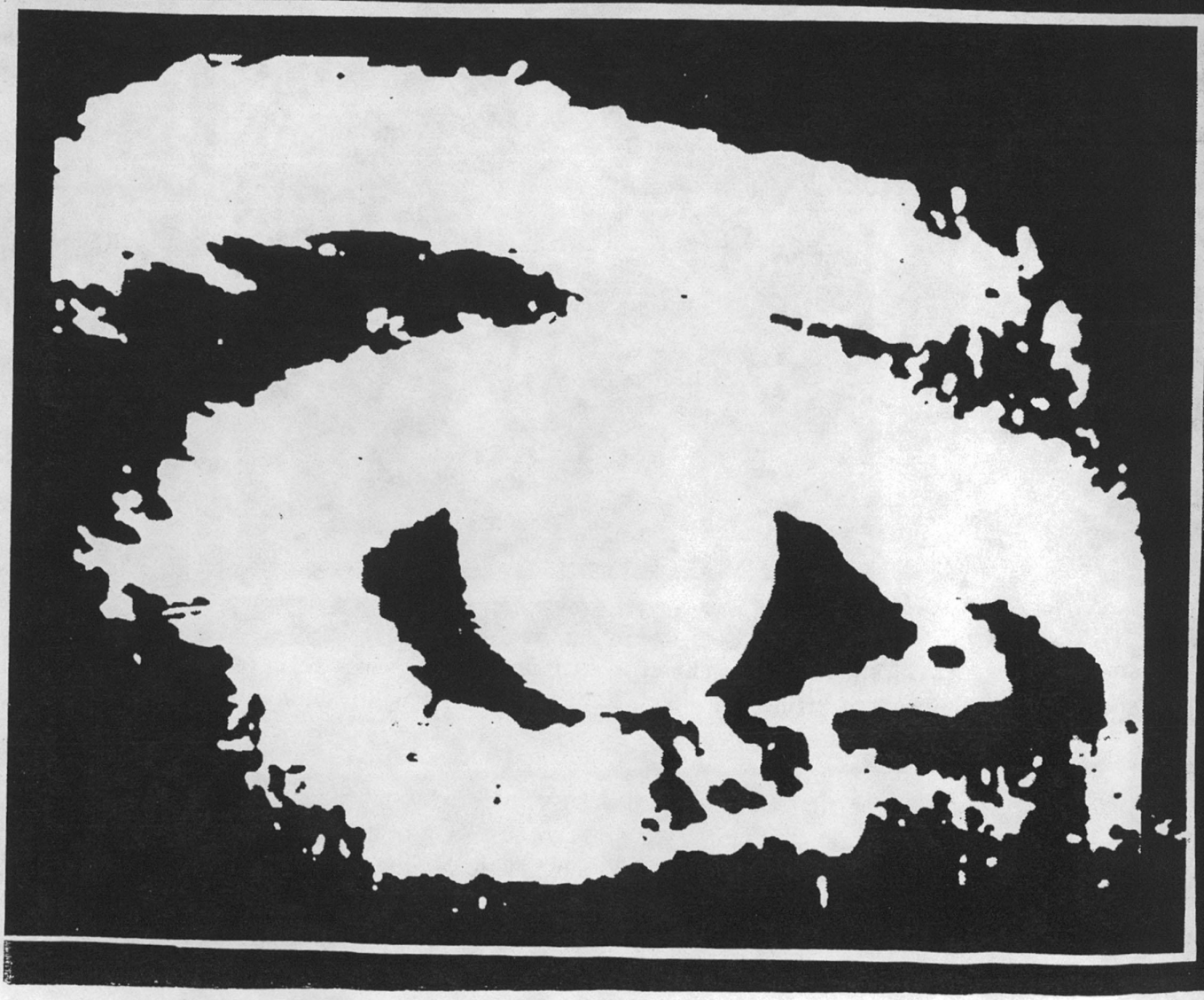
Good question. Because Verbal Assault toured so much, and we didn't exactly have buttload of tunes (see above), it just "sort of happened," and I think it was a great way to give the live shows a unique feel, rather than just blasting though the tunes exactly as they were played on the records.

As a side note: by the time people are reading this we'll have some MP3's on <http//:www.verbalassault.com> of some rare live material that we recorded at our last show on the 1988 European tour. In my opinion, there are some very cool extended jams that I think people will enjoy. The quality won't be stunning, but I think it will be worth checking out.

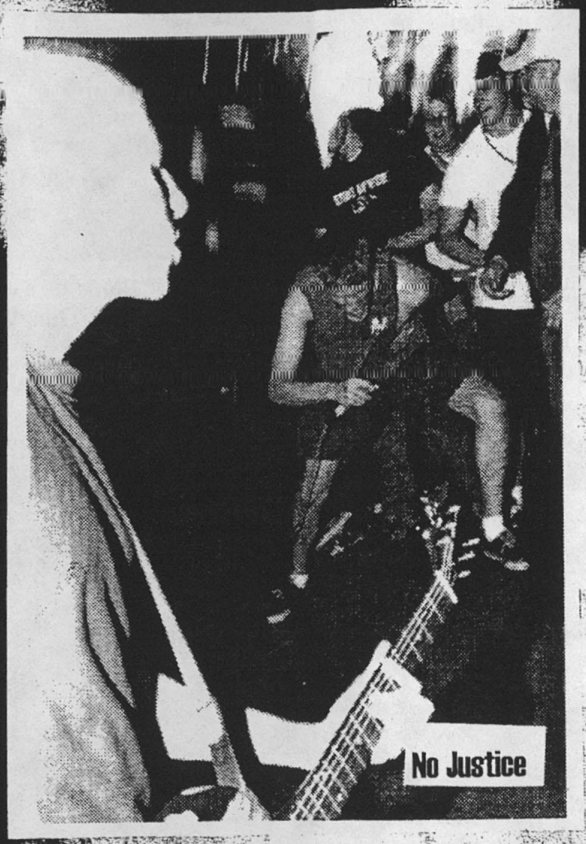
15) thank you for your time anything you would like to add?

Thanks for putting us in the 'zine. Again, keep checking out verbalassault.com for updates on the rerelease (and for those of you who don't own a computer or can't afford one, keep in mind that many public libraries now offer free Internet access). I hope that this interview hasn't been too "cyber-orientated," but I honestly believe that as the technology gets cheaper and more accessible, the Internet is going to become a crucial tool for those of us with non-mainstream opinions to make ourselves heard. Think of it as the Xerox machine of the 21st century.

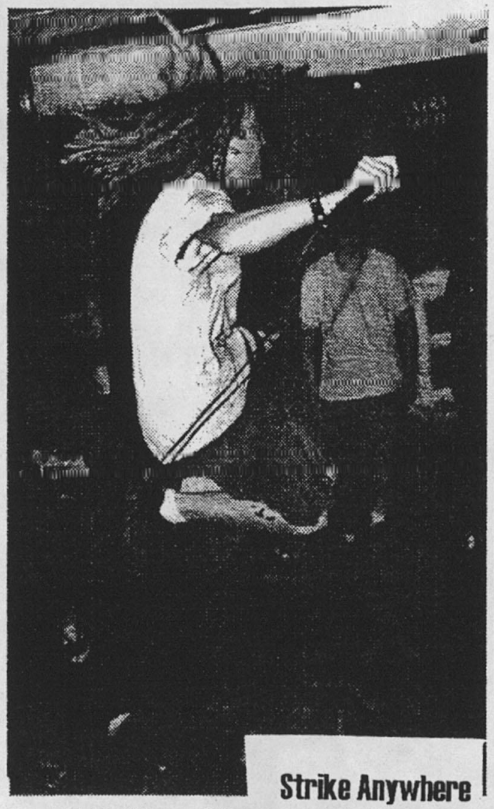
Finally, I would put in a personal plug for everyone reading this to seriously consider voting for Ralph Nader for President on the Green Party ticket. (One more website—I promise!—<www.votenader.org>.) If you usually don't vote, then why not take ten minutes on Election Day and send the "Republicrats" (i.e., the "Coke" party vs. the "Pepsi" party) a message that we are fed up with what passes for democracy in this country.



Avail



No Justice



Strike Anywhere

They Live

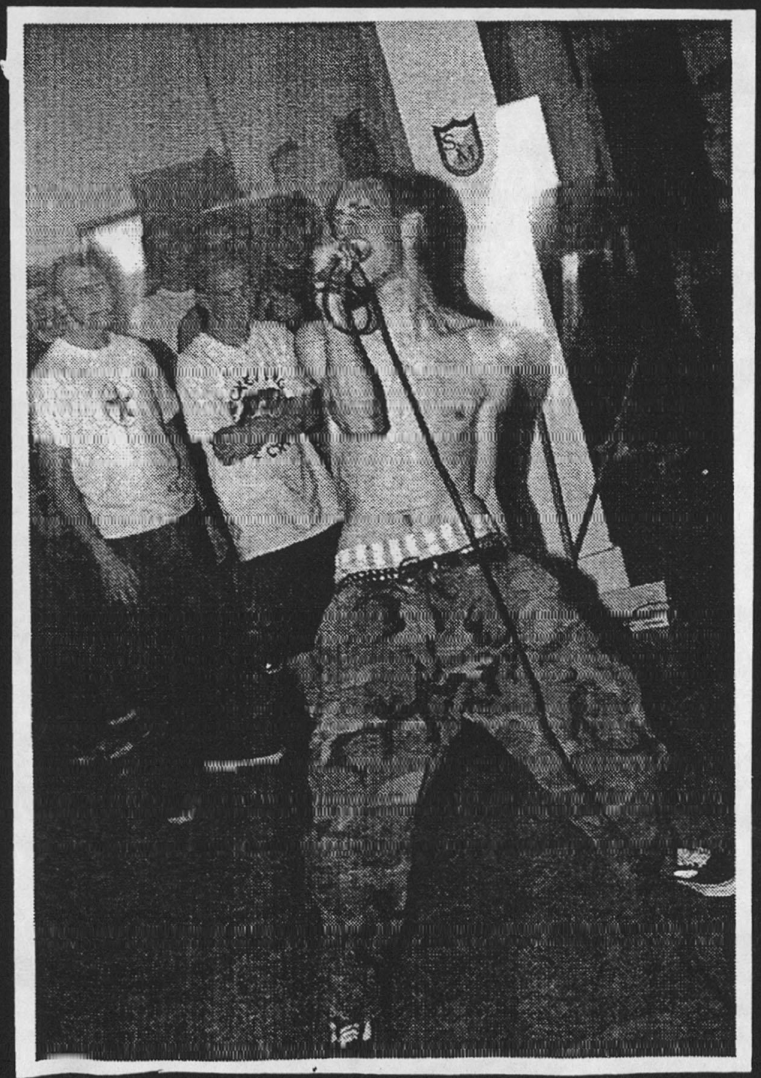
9 QUESTIONS WITH

9 SHOCKS TERROR

9 SHOCKS TERROR IS AN INSANE HARDCORE PUNK BAND FROM CLEVELAND OHIO. I WOULD RECOMMEND EVERYTHING THEY'VE DONE BUT ESPECIALLY MOBILE TERROR UNIT AND THE XEN AND THE ART OF BEATING YOUR ASS LP.

1) You're stranded on a desert island and the natives are going to impale you unless you play your favorite 9 shocks terror song. What would that song be?
Probably one of the new ones, either "Hit Me Or reality Will Go Flying Out The Window" or "Hiding In The Bushes" they both get great crowd heat and I love 'em. Some of my best writing.

2) Why was the cleveland fest cancelled?
First it was supposed to be at the Beachland Auditorium. A great old Croatian Hall that this rockabilly dude bought and remodeled, then his pussy ass got cold feet after it was signed, sealed and delivered. Then it was moved to upstairs and downstairs simultaneously at Speak In Tongues and the Upper Level. But then Tongues started having all of their shows busted by the pigs, which is going on as we speak. So they(and I agree) felt there was no way in hell that an illegal venue was gonna pull off a three-day,600+ crowd-a-day type of gig. So it was cancelled when no other affordable, decent venue could be found at such a late date.



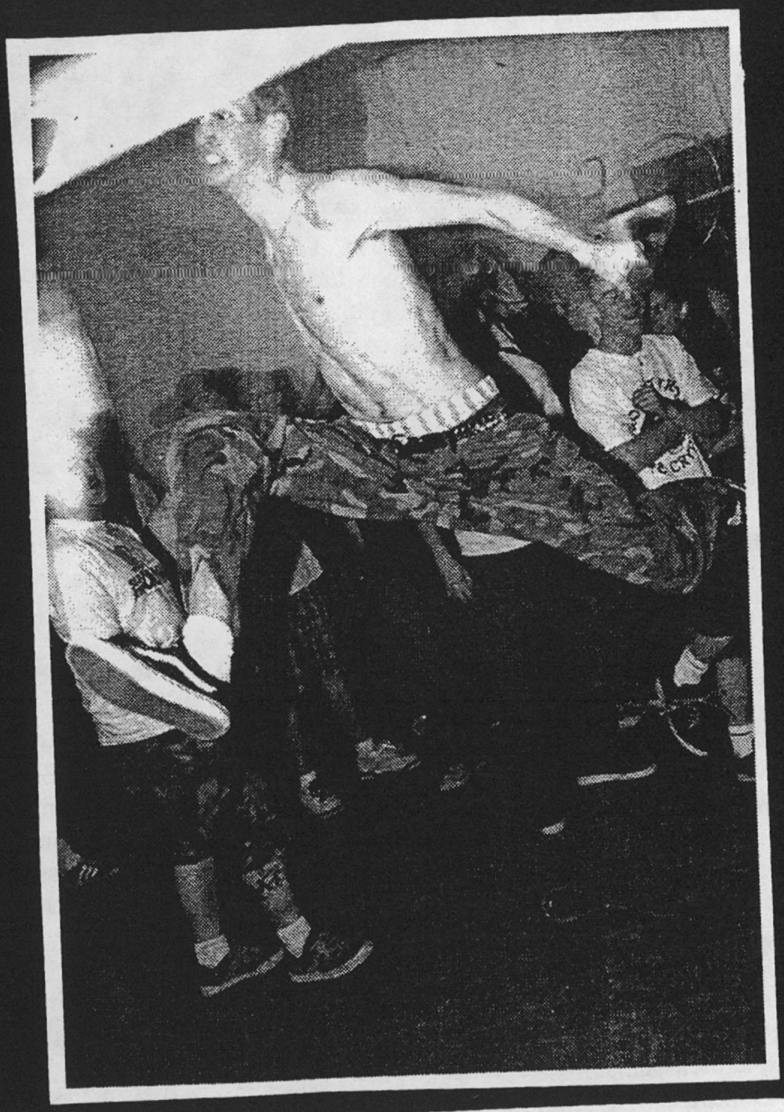
3) **If pro wrestling and Japanese hardcore didn't exist, do you think you would still be in face value?**
Whatever in the hell THAT'S supposed to mean
I quit 'cause the band started to suck, the songwriting turned to classic rock and some of the guys got their egos all swelled up by success and began behaving like bush-league rock stars. That band was fucking magical for two glorious years- like when we sold out the Babylon in Cleveland THREE WEEKENDS in a row and playing Louisville to 1,600 people on our first trip down there- but it was a brilliant yet fleeting kind of popularity... Kids wanted gimmick bands like Integrity and (barf) Iceburn so that's what they got. Now look at those aforementioned bands; looks like they really stood the test of time .What a joke. I get reunion offers all the time- Europe this, Krazy Fest that, and I ain't whoring myself out for something that died in the summer of '92.Of course, every now and then, I do get the urge to call the hilljacks up and go out and show kids that have had Hatebreed and Hot water Music rammed up their shitter what a REAL mayhem-inducing band can do. hmmm.....

4) **You're trapped in a time warp and suddenly you appear at a lip cream show somewhere on the Japanese isles. the stage is exploding, a bulldozer is crashing through the front of the club and someone behind an amp just pointed a handgun at you. what do you do?**
Fuckin' grab Naoki's SG and bust right into "Radical Mental Truth" brother!!!!!!!!!!!!

5) **What goes through your mind while 9 shocks terror plays? is the crowd your enemy, your friend or both?**
That's actually a great question! It all depends on the atmosphere and the crowd heat... like if the crowd is lame and timid, we'll keep eggin' them on until it becomes a thing where THEY have to entertain US- and the insults and chairs will go a-flyin'. Other times, there's this magical, exciting, "oh shit" type of anticipation. When we launch into that first guitar salvo of "Mobile Terror Unit" and the same kids who a half hour earlier had stood motionless and politely applauded **Rainer Maria** start smashing bottles over each others heads with shit-eating grins- then we know we're amongst brethren and sistren, dig? Kind of a violent-but-not-really-macho type of thing- like 7Seconds on Lemmy's meth.

6) **With so much media out there these days(music, books, movies,etc)what has inspired you recently? What has inspiredyou in the past?**
Recently, it's gotta be Boulder, sonically speaking. Emotionally-wise: camping at Leesville Lake, playing with my new band Stepsister. Books- it's "Hooker" by Lou Thesz and "Vintage Tube Amps" by Aspen Pittman. Also the beaches and swamps of South Florida and the hospitality of the fine people that helped us out on the road -Kerry and Jim, Stuart, Jamie Holmes, Nate ,Devon and Mark in Albany, Bob and Brian from Drop Dead ,Felix, Al Quint, Ross, Annoying Mike, Jason Goat Shanty, Timmy Hetner, Mike Thorn, Jamie Sabuda, and you. In the past, christ, it'd take a year to list-- every rock band that ever turned me on to underground culture,Ian macKaye ,RonnieVan Zant ,Ian Kilmister, Charles Bukowski, heavy metal, and punk rock.

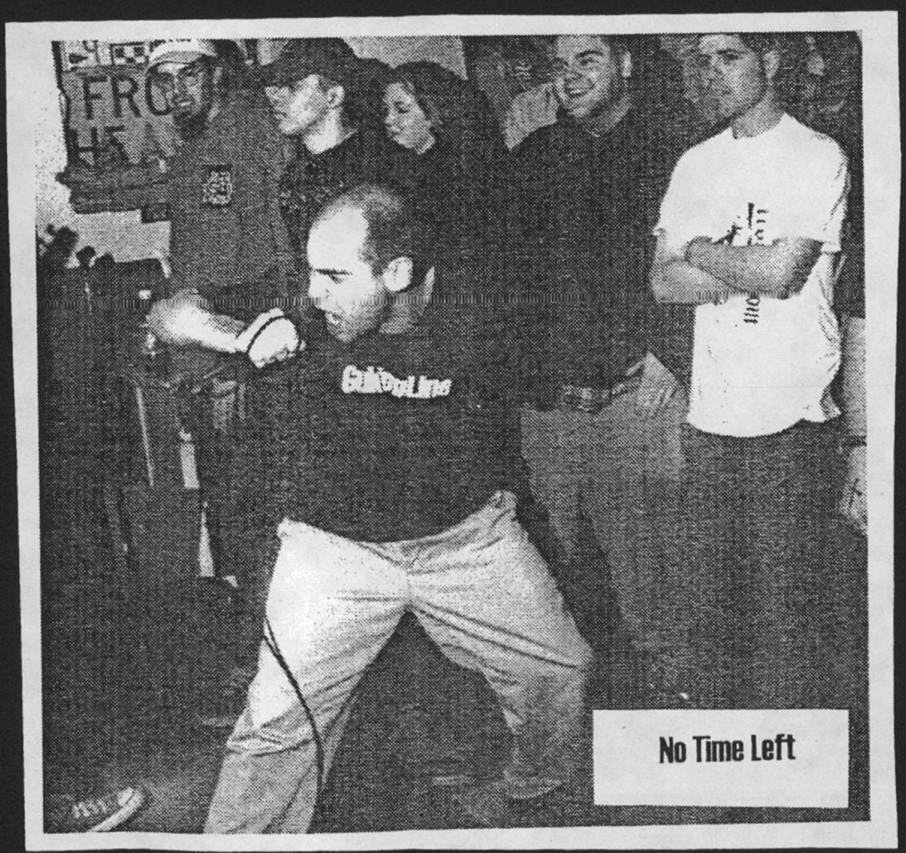
7) **What's your favorite hardcore record?**
Hmmm, that's hard to answer… The Minor Threat first 12" or UC "Screaming" or BGK "Jonestown" or Lipcream "Kill Ugly Pop". Most likely though Raw Power's "You Are The Victim". Great aggro HC with incredible drumming and bass playing and a great rock'n'roll song structure underneath all the mayhem. Also the Avengers 12" would have to be in there. As well as the Rezillos lp, but that's veering more into my punk faves and you asked for purely HC....
a) **Prog rock record?** "Space Ritual Live"- Hawkwind.
b) **Metal record?** "No Remorse" compilation- Motorhead.



8) **When 9 shocks terror plays, during the first song, do you come out swinging, or wait for someone to take a swing?**
Like I said, it kinda depends on the crowd and their attitude, we'll do what it takes to get over and if someone catches a chairshot, oh well, this ain't The Get Up Kids.
9) **Anything you'd like to ad?**
Yes. 172+ 37= 209.Ummm, ok, Everyone come out to our gigs, we promise you a sonic dick-punching like you never had before. Look for our new LP, tentatively titled "Dog Dick After- noon" - on Sound Pollution records- out next March. Thanx from the bottom of our pond. Read 'The Confederate Mack'. Thanx for the interview, now go siphon someone's gas.

CONTACT-
c/o PO Box 561 / Brunswick / OH 44212
c/o 122 Gillett / Painesville / OH 44077

Kid Dynamite is dead

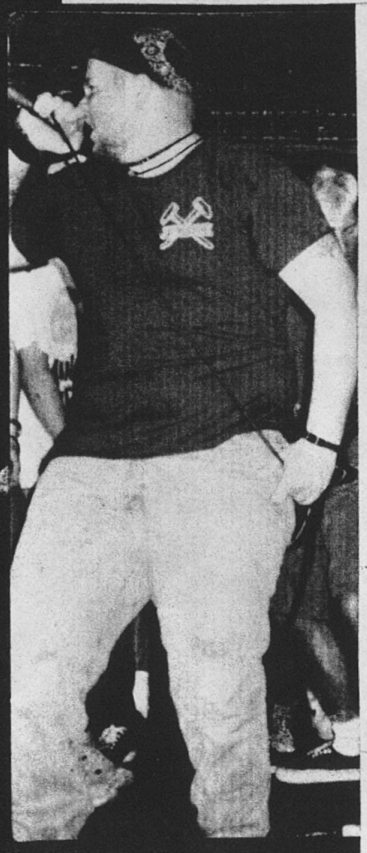


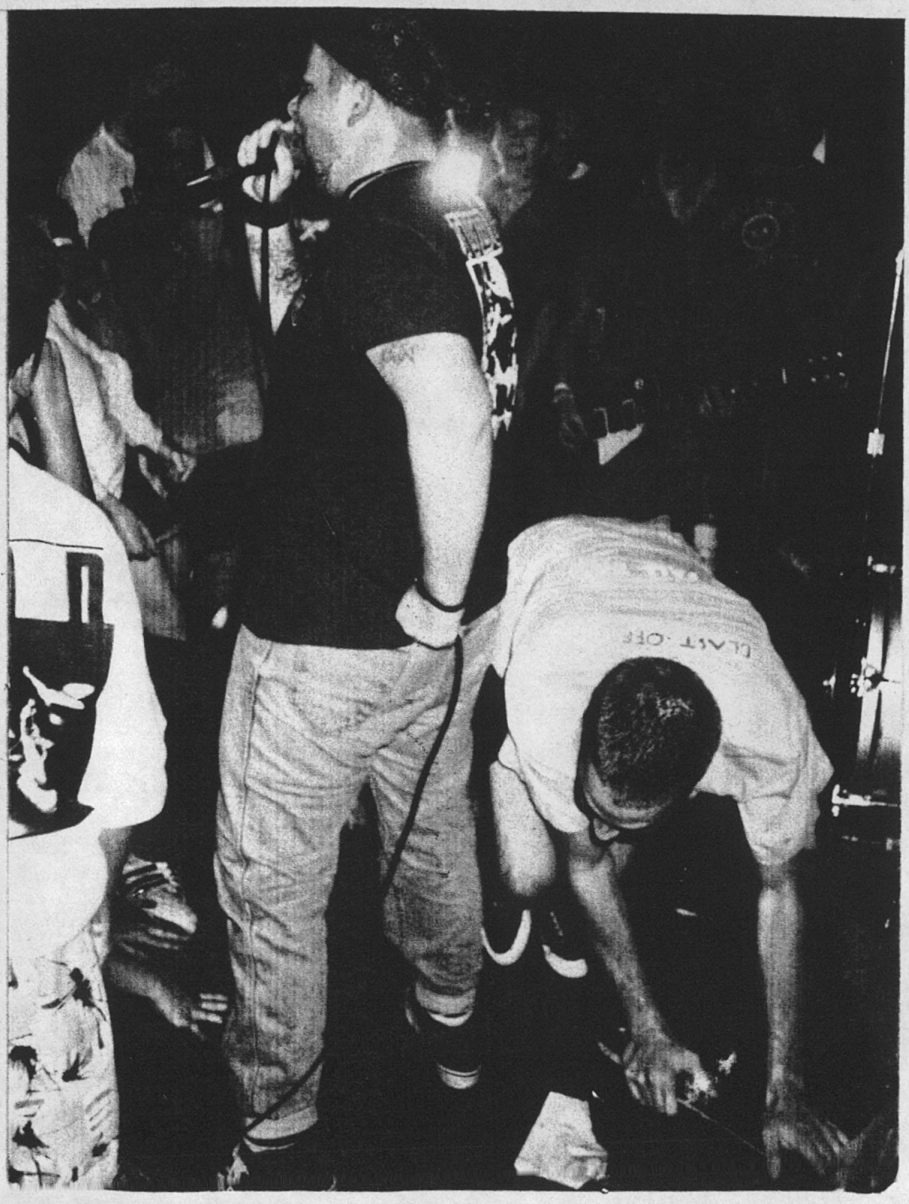
No Time Left

Endpoint

GORILLA BISCUITS

Strife





JUDGE

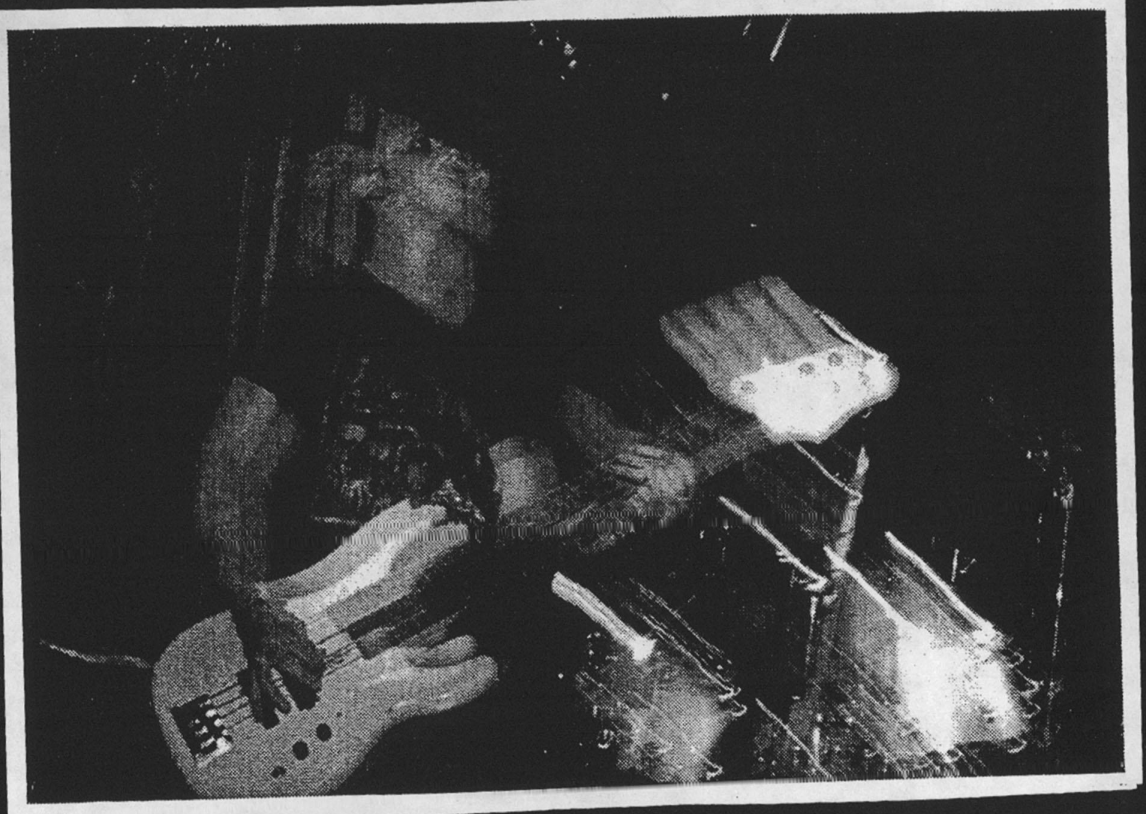
福星
CHUNG KING

CAN SUCK IT LP

THE NERVE AGENTS

The Nerve Agents are a great band on Revelation Records. Their newest LP- *The Days Of The White Owl* is hardcore punk at its best. I had the pleasure of meeting Eric, the singer, in Rochester over this past summer. Through our talk and this e- mail interview I learned some great insight and he was kind enough to let me share it with you in print.

1) What is the correlation between the Nerve Agents, Redemption 87 and AFI?
WE ARE ALL FRIENDS. I PERSONALLY HAVE BEEN FRIENDS WITH THESE GUYS SINCE 1994, WE HAD A BAND RELATIONSHIP, R-87 AND A.F.I.- JADE (A.F.I. GUITAR)WAS IN REDEMPTION 87 WITH ME.



2) What is the reasoning behind the new "horror rock" image and how has it been received?
I DON'T KNOW THAT WE HAVE A HORROR ROCK IMAGE. THE MAKE UP IS MY RETRO LOOK. I USED TO WEAR EYELINER QUITE A BIT IN THE INNOCENT DAYS. I BROUGHT IT OUT FOR SHOWS WHEN I NOTICED SOME LAME HARDCORE KIDS PUTTING DOWN THE PUNK ROCK KIDS THAT WERE AT SHOWS. I STARTED WEARING IT AT OUR 98' RECORD RELEASE SHOW, SO THAT THEY WOULD EITHER GET PISSED AND NOT COME OUT ANYMORE, OR OPEN THEIR MINDS A LITTLE AND THINK ABOUT HOW MUCH FASHION DOESN'T MATTER. THERE WAS A LOT OF ANGRY KIDS AND THEIR STILL ARE. WE DO GET THE MISFITS TAG QUITE A BIT FROM IT, BUT MY INSPIRATION FOR THE MAKE UP COMES FROM EARLY SOCIAL DISTORTION. AS FOR THE REST OF THEM- THEY'RE JUST HAVING FUN DOING IT. DANTE, EVER SINCE I HAVE KNOWN HIM, HAS ALWAYS WORE EYELINER. DANTE AND I LIKE HORROR MOVIES A LOT, EVERYTHING ELSE IS JUST THEMED OFF OF THE SONGS AND THE BAND'S NAME. WE AREN'T SHOOTING FOR ANYTHING, I WEAR MAKE UP, ONLY WHEN I'M IN A GOOD MOOD, AND FEEL LIKE HAVING FUN.

3) **How was the recent U.S. tour? Did you meet any interesting people?**
WELL, AFTER TOURING WITH **NO JUSTICE**, EVERYONE SEEMS BORING! WE DID GET TO SEE AVI, FROM JERSEY, HE'S ALWAYS INTERESTING. OTHER THAN THAT, THERE WERE QUITE A FEW REALLY GENUINE PEOPLE OUT THERE, SOME OLD, SOME NEW. THE TOUR WAS AWESOME, FAR BETTER THAN EXPECTED.

4) **What would you say is the overall message/ goal of the Nerve Agents?**
THE GOAL IS TO HAVE FUN, WHILE VENTING. THE LYRIC'S HAVE MESSAGES, BUT I'M DEFINITELY NOT ON ANY SORT OF CRUSADE. HOPEFULLY PEOPLE CAN RELATE TO WHAT I 'M SAYING, IF NOT THATS O.K., IF SO HOPEFULLY THE LYRIC'S ARE INSPIRING, OR HELP YOU IN SOME SORT OF WAY, EVEN IF ITS ONLY TO FEEL BETTER ABOUT A SITUATION.

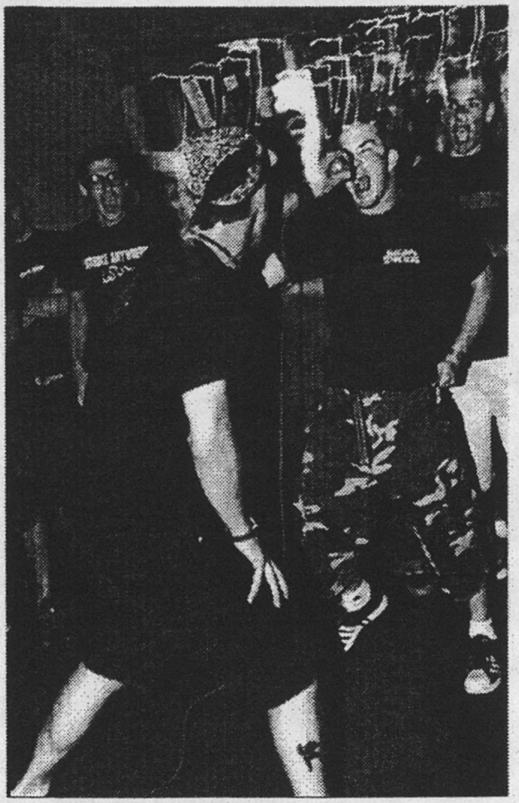
5) **How is your current relationship with revelation records? How many more releases are you under contract to record for them? (if any)**
WELL OUR RELATIONSHIP IS OFF AND ON. JORDAN IS ALWAYS GREAT. WE HAVE NO MORE RECORDS TO DO ON THIS CONTRACT.

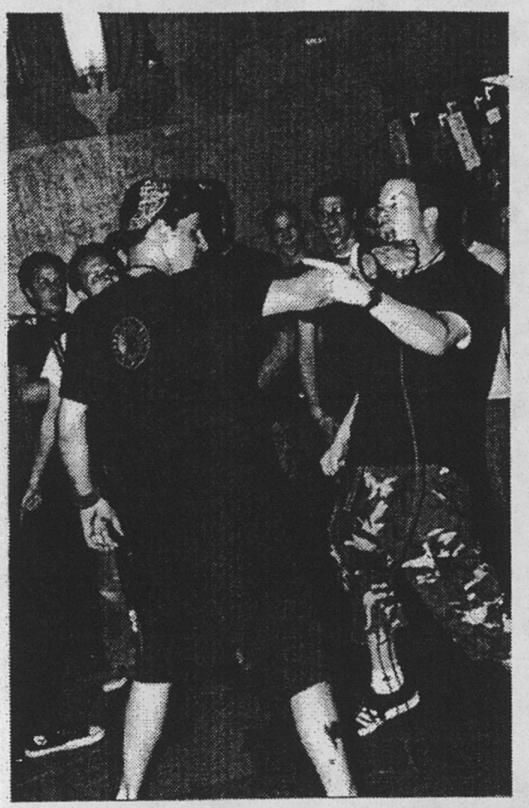
6) **What can one expect from a Nerve Agents show?**
PASSION, CHAOS AND SOME MUSIC

7) **With all the media out there these days (music, books, television, etc) what keeps you inspired? What has inspired you in the past?**
MY WIFE KEEPS ME INSPIRED... BEFORE THAT- SELF-CONFIDENCE.

8) **With the coming election in November, what's your take on this year's presidential candidates?**
I HAVEN'T FOLLOWED ENOUGH YET, BUT I REALLY DON'T LIKE BUSH... IT'S TOO BAD IT'S NOT A FREE FOR ALL, WE ARE VERY LIMITED IN THE OPTIONS.

9) **Aside from being a song and the newest LP's title, what exactly are "The Days of the White Owl"?**
THE SLOW DEATH OF THE PLANET AND HUMAN RACE. THE WHITE OWL IN THE DAY IS THE BAD OMEN FOR ALL. ALL THE BAD THAT WE DO AND CREATE- PROGRESS IS WHAT IT'S BEING CALLED. GREED IS FUELING A BLIND DESTRUCTION... LOOK AROUND, YOU CAN PROBABLY NAME OFF 5 THINGS IN YOUR MIDST, THAT ARE RUINING SOCIETY OR THE PLANET. THAT SONG COULD BE A BOOK, I DON'T THINK IT COMES OFF WELL, THERE MAY BE A PART TWO.





10) **Do you prefer the material on the newest LP, or the previous EP?**
DEFINATELY THE NEW ONE.

11) **If there was any person, living or dead, that you could meet- who would it be, and why?**
MY BROTHER, HE DROWN WHEN I WAS ONE MONTH OLD.

12) **What are the Nerve Agents plans for the future?**
TO ENJOY THE GOOD FORTUNE THAT KEEPS COMING OUR WAY, YOU NEVER KNOW WHEN IT WILL SUDDENLY END.

13) **Anything you would like to ad?**
THANK YOU TO EVERYONE THAT WAS THERE FOR US ON TOUR.
ENJOY YOUR LIFE, IF YOU DON'T YOUR WASTING IT, TOMMOROW MAY NEVER COME FOR YOU.

THE NERVE AGENTS · 505 HOLMES ST. · LIVERMORE, CA 94550

ASSORTED WRITING 98- 99

The following are a few things I wrote while trying to deal with a serious 1 1/2 year depression. The death of my grandfather, someone leaving my life, someone coming back into my life and someone kind of hovering on the outskirts of friendship, all contributed to this time. This was a strange and hard thing for me to live through. I am forever changed by these experiences and thought I would share a little bit of how I felt and what I was writing during this period. Don't worry, for the most part, I'm over it.

Bittersweet?

So here I sit, nothing's changed. I'm dwelling on the situation again. Please, I've had enough advice to last a lifetime. Stop right there, you don't understand. No, these aren't just words written about you. This is ME, all of ME, the ME that hides, the ME who builds walls, creates enemies- the ME who still doesn't know ME. I can't let go, but I can't even remember how to hold on. This is crumbling, It's falling apart. The ME that seemed so important isn't ME anymore. Which face will it be today? Who should I be today? ME? - I don't think so. I hate, I love, I hate. When do the extremes end? When do I become ME? When do I stop hating? When do I stop hating ME?

Emotion

And how are you old friend? I haven't heard from you in a while... What brings you around? Ohhh, I see. Well I hope things get better... Really? That bad, huh? Well, for what it's worth, I'm sorry... yeah that does suck. What? Naw... haven't seen her in a long time... Naw, we just didn't click anymore. Really?-I hadn't heard that. Maybe I should call her. You're right, it wouldn't change a damn thing... Well, I really must be going...

... Hope I never see that fucker again.

I wrote a letter to you the other day... unfortunately the best opening I could come up with was- "fuck you."

What is there to do when your best friend turns out to be the most beautiful girl in the world, and you find out that you're the devil?

Don't flatter yourself, this isn't about YOU...

Fuck, it's 1 a.m. and I'm thinking about something I said a year ago

Fuck this, fuck you, fuck everything you ignore... fuck me? No, fuck you.

Was it worth the suffering? Yes, every time...

Am I really that pathetic? Are you really that fucking shallow? Can I actually be right? Can you actually be... never mind.

2 a.m.- and here I am writing about something I did 2 years ago...

Gee wiz, where (who) the fuck are you these days?

Wait just one second... did you really think I cared?

This isn't about YOU, it's for YOU.

Geezuz! It's 3a.m., and I'm still thinking about something that happened 3 years ago.

Who's to say if I was wrong- you? I don't think so... if you knew what you wanted...if I knew what I wanted...

This isn't about YOU-this is about me.

Funny thing about little white lies... they eventually turn into huge dark truths.

So, here I sit... it's another day... I still feel the same... nothing's changed... on and on it stays...

Fuck off, this isn't about YOU.

25 years... and counting...

Two for flinching

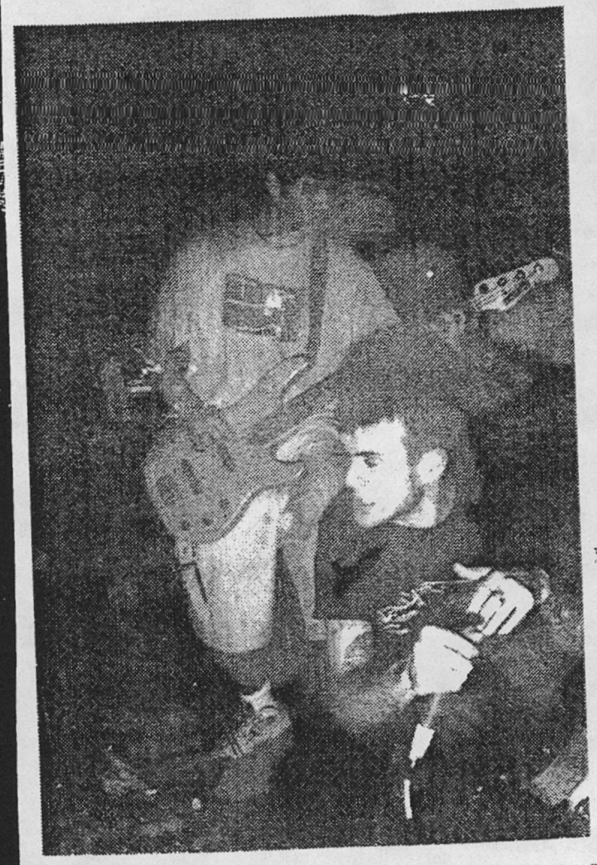
Caress the sweetness. Feel the lie. Live the emotion. Dwell, leave it there. Cheapen it. Casual? Fun? Every sentence is killing me. I smile, perhaps I'll even give some advice. There's death in every syllable. Tell me how little he means to you. Recreations incarnate. Perhaps you'll tell me he was "cute". The grammar whispers pain. Sometimes it doesn't go quite as planned. I offer some solace. Every word a fallacy- the joy that comes with your suffering. I know your secrets, the ones that tear you apart, The ones that only serve as emotional ballast. I know the weight they posses. Cast it away and risk attachment. Keep it and risk emptiness. Accept it and become what you are... Hollow.

Last may I started drowning, and if I don't breathe soon...

End of line

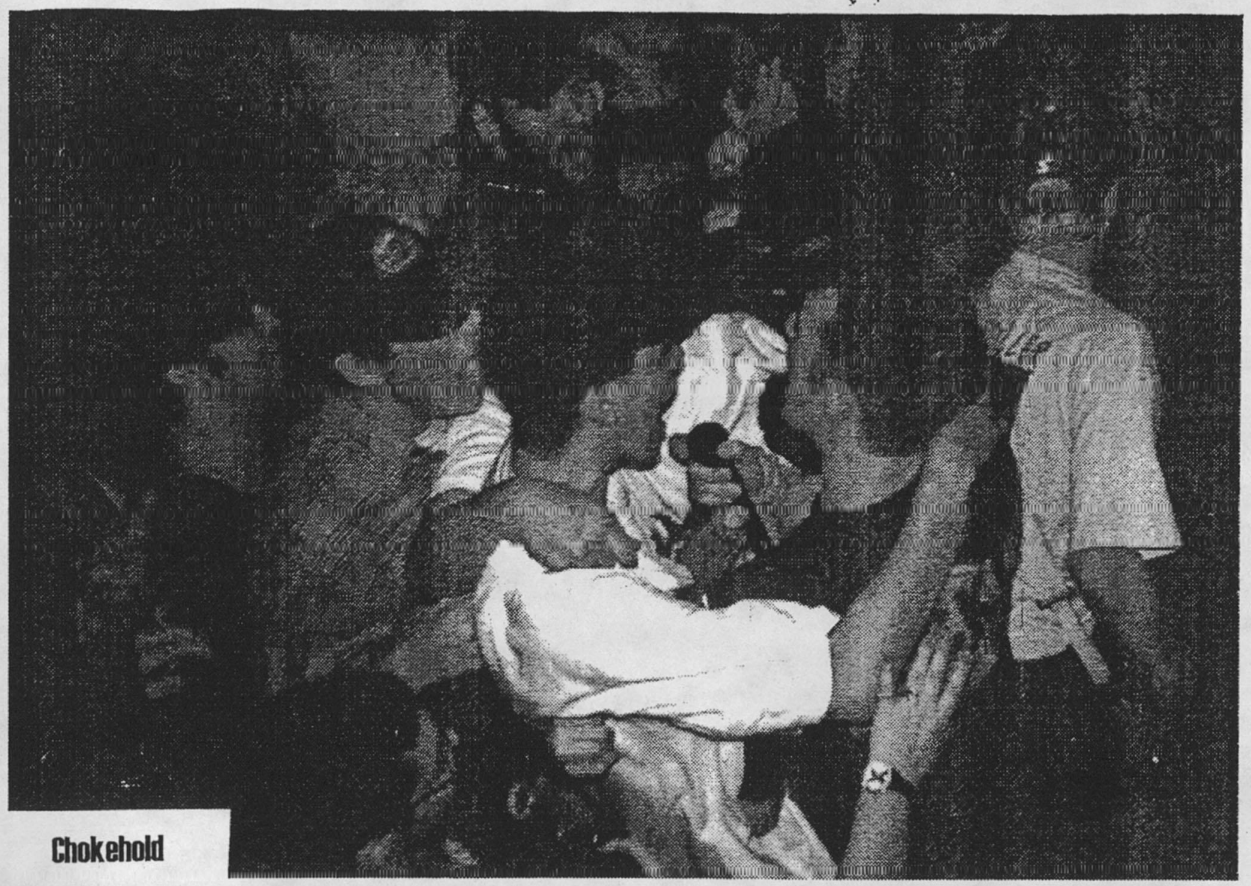
Vomit, spit it out again, then take it in, repeat the bitterness. Uncaring, yet so sympathetic- The misery, the confusion, the simple act of breathing. Transition, fixation, juxtaposition- waste. Time spent, another wasted thought. One more fragment to help cope with the apathy. Another wall, another chance to shut this all out. Another war to wage, another pain to lock away. One more fragment to ignore. One more breath, just one more breath, one more breath...

...Save that thought for another day.



THE SWARM IS DEAD

3/ 26/ 2000

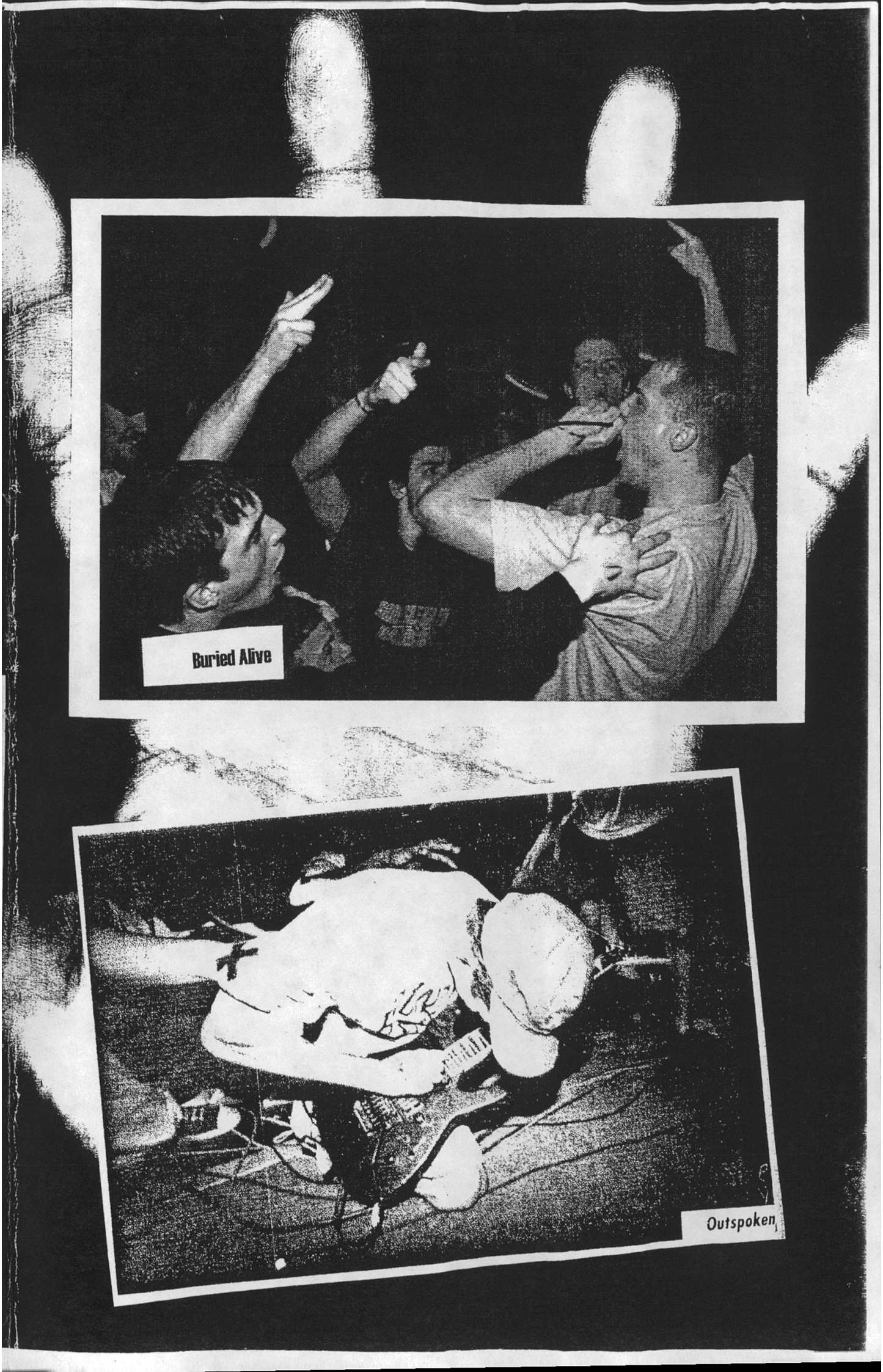


Chokehold

As Friends Rust

Deadguy

Dillinger Four


Buried Alive
Outspoken

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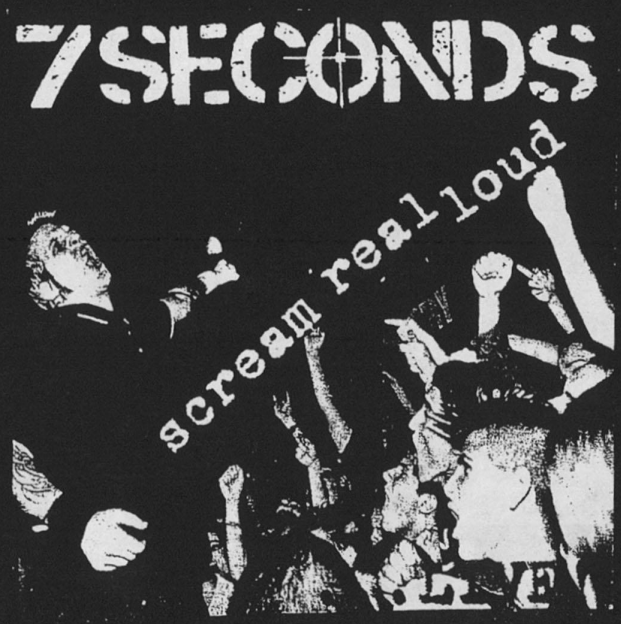
Mouthpiece

REVIEWS

7 Seconds- *Scream Real Loud... Live* **(sideonedummy)**
Well, 7 Seconds have redeemed themselves. With the release of ***Good to Go*** last year, 7 Seconds stopped playing lackluster U2- esque rock and came back with a solid hardcore punk LP. This is the CD that *should've* been **One Plus One... Live**. Lots of classics off of **The Crew** and **Walk Together...** with a hardy portion of the latest CD and a scattering of others (like *Committed for Life*- YEAH!) definitely a great live set by this veteran hardcore band- not Essential, but exactly what the doctor ordered.



9 ShocksTerror- *mobile terror unit* **(havoc)**
This slab of 7" vinyl is a fine example of a perfect hardcore punk record. Scathing, manic and urgent is the sound here. Often compared to a lot of Japanese bands, I just hear good 'ole American hardcore in a more first generation vein. The music is simple yet hard hitting, the lyrics full of the unapproachable hardcore dogma we all love. *Mobile Terror, & Backing Out* are the real stand out tracks, but by no means do the others disappoint. The opening riff on this 7" makes me want to duck my head low, make my hands into fists and flail my arms rapidly... you know it's a keeper when that happens.

REVIEWS

Earth Crisis- *slither* **(victory)**

Slither is a testament to why hardcore is in such a sad state of affairs. Lame guitar effects, sing/ rap/ scream vocal style and all the other trimmings you would expect from a band trying to impress a more mainstream audience. The lyrics are metal drivel disguised as statement and the music sounds like rubber bands being plucked and slowed to a monotonous speed. I can't figure out why this band bothers, and it's even a greater mystery to me as to why kids still buy into militancy disguised as rebellion.

Elliott- *False Cathedrals* **(revelation)**

From the get go this sounds like soundtrack music. Picture this: a boy locked in a room is staring at a picture of the girl who just left him because her father is a big mean ogre and demanded it. The boy is huddled in the corner, and Elliott fades into the surround sound. I like to think that these new bunches of indie sounding emo bands would want to be remembered as more than just background music. Yet it seems Elliot is content at being just that, 'background music in a yet unmade, unmemorable, imaginary Freddy Prinze jr. movie.

The Locust- *s/t* LP **(GSL)**

Useless "grindcore" with keyboards. I know this band is a joke so why did I even bother trying to review this? Listening to this is like cheese grating your earlobes for fun. The layout looks awesome (as does all their releases and merchandise) but this is throw- away trash, don't even bother.

Leatherface- *horsebox* **(byo)**

I was expecting a more up- tempo LP but this record is a big downer. Not a downer in the sense of *bad,* but just kind of like when you want coke and someone hands you a diet pepsi. Sure, you've got something to drink but it's not what you wanted or asked for. *Horsebox* takes the listener through a gruff- mid tempo- mature-punk landscape. *Soundbites* is the song that grabs from the get go and doesn't let go- defiantly the stand out on the LP. I expected a little more from leatherface than they were willing to provide this time. Not a bad record, but not a shining triumph either- disappointingly O.K.

The Nerve Agents- *Days of the White Owl* **(revelation)**
This is a great record. *Days of the white owl* is a great improvement over their first self titled EP. From *Fall of the All American* to the last track *Evil* (a **45 GRAVE** cover) this record is a modern punk/ hardcore masterpiece. Easily one of the best records to come out this year (so far)

No Time Left- *demo* **(21 Nancy lane Amherst, NY 14228)**
No Time Left contains former members of **Halfmast, No Reason** and current members of **They Live**. The recording isn't the greatest but the songs are solid hardcore done the right way. *Wartime Economy*, *Your Move* and *Self-Server* are the stand out tracks but that doesn't mean that the rest of this demo is bad. A good demo by some great guys. Check them out on their tour of buffalo's finest basements.

REVIEWS

REVIEWS

Shai Hulud/ Another Victim- *A Whole New Level Of Sickness* **(trustkill)**

Shai Hulud is first up on this one. *Set Your Body Ablaze* is a new piece of metallic yet musically melodic mayhem while their remaining 2 tracks are cover of Bad religion's *Anesthesia*, which is great, and NOFX's *Linoleum,* which I could do without. Still, Shai Hulud fucking rock it Another Victim plays murky boring metal, which seems to have no urgency or real relevance. Their songs *Bitter End* and *Free In Constraint* don't score with me at all and they suffer a HUGE point loss for butchering the **SSD** classic *Boiling Point.* This split would've made a great Shai Hulud 3 song EP.

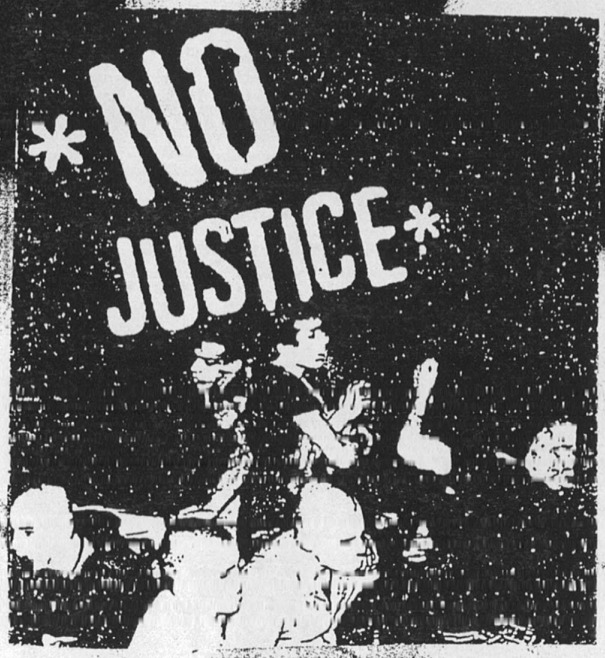
Turning Point- *1988- 91* **(hi- impact/ jade tree)**

Well someone had to do it, I suppose. A posthumous release of EVERYTHING Turning Point ever did. From their incredible demo to their awesome 7", great LP, various comp tracks and split7"- it's all on this disc. Also included is some great live stuff. 38 tracks of later eighties hardcore... well some are early 90's "emo-core" but that's a far cry from being anything like current emo *ROCK* bands. The best thing about this cd is that it let me sell my original turning point demo.

REVIEWS

The Nerve Agents/ Kill Your Idols- *split* **(mankind)**

Each band offers one old, one new and a cover song on this split disc. The Nerve Agents have a hard- hitting hardcore ghoul rock punch here. *Planet Frankenstein* is a quick ripper followed by the anti- heroin/ drug message of *Dead Man Walking*- both excellent efforts. However their cover of *Suffragette city* by **David Bowie** is as poor as it is forgettable. Kill Your Idols deal out a gruff roar of hardcore punk. Not being afraid to play it rough and tumble on *Green* or to open up (yet still keeping it 'core) on *Empty Room,* these guy really know how to satisfy one's yearning for solid hardcore. Also their cover of **Scandal's** *Goodbye to You* not only does the song justice, but also fits their style and sound.



No Justice- *still fighting* **(underestimated)**

To see this band live is to be amazed, excited and terrified at the same time. Their singer's onstage antics are insane and unfortunately that can't be transferred onto vinyl. Still this is a great EP. *Political scheme* is the opener delivering a hardy belt of hardcore punk fury. With the line "nothing to believe in, so we believe in you/ you've been voted in, nothing left for us to fucking do" No Justice lets you know where they're coming from and whether or not you'd like to join them in their fight. This is a pretty solid release, although this band's forte is their live performance. Stand out tracks: *Political Scheme* and *Still Fighting* but the record does dull during the short *Apart.* If you get the chance, see No Justice live and tell 'em you're ready to join the fight.

Right Brigade- *s/t* **(stillborn)**
Right Brigade dish out a metalized '89 era heavy mosh on this 7 song EP. There is an abundance of chug mosh, mid tempo "fast" beats and tough hardcore posturing to make anyone trying to relive an era happy. The recording is excellent and the delivery is just as good but this doesn't do anything for me. There have just been too many bands like this over the past few years. Kudos for the bottle smashing beginning to *think again*, but not for much else. Members of Fastbreak and Ten Yard Fight.

Strike Anywhere- *Chorus of One* **(red leader/ no idea)**
Sometimes a band come along that really makes you glad that you have ears. For me, Strike Anywhere is one of those bands. This six-song E.P. dishes out some seriously catchy melodic hardcore. From track one- *Chorus of one* to the last track *Cassandratic Equation*, I stay interested and inspired. Strike Anywhere does NOT disappoint on any level, musically or lyrically. This record makes me want to hear a full- length, rather than a 6-song teaser.

REVIEWS

LABEL ADRESSES

Mankind Records- P.O. Box 461 - Bellflower, CA 90707

Underestimated Records- P.O. Box 13274, Chicago, IL 60613

Havoc Records- P.O. Box 8585 Minneapolis, MN 55408

No Idea Record- P.O. Box 14636 Gainesville, FL

Victory Records- P.O. Box- 146546 Chicago, IL 60614

Red Leader Records- P.O. Box 20836 Park West Finance Station NY NY, 10025

Revelation Records- P.O. Box 5232 Huntington Beach, CA 92615-52

BYO Records- P.O. Box 67A64 Los Angeles, CA 90067

GSL Records- 12031 1/2 Regentview Ave., Downey C@ 90241

Stillborn Records- P.O. Box 3019 New Haven, CT 06515

Sidconedummy Records 6701 Sunset Blvd Suite 211 Hollywood, Ca 90028

LABEL ADRESSES

After careful consideration, I decided to list my favorite top 50 records/cd's/ 7" of all time. These are the records I would want with me if I was stranded on a desert island, provided that I also had the stereo to play them on. Instead of wasting tons and tons of space describing why I love EVERY one, I just decided to list the first 15. Please disregard any self-stroking sentiment that maybe contained within.

1) Iron Maiden- *Seventh Son of a Seventh Son.* Easily my favorite iron maiden album. A concept album filled with great song and story. Possibly my favorite metal album ever. I honestly believe this is the only maiden studio album without a bad song on it. Everything works on this one. Not only do I still have the cassette I bought in 9th grade but I own this on cd and 12" as well. I cant live without it.
2) Ramones- *Rocket to Russia.* Possibly one of the first records I ever had the privilege to hear. My uncle used to live up stairs from us and baby- sit me now and again. He used to play Devo, The Ramones, and Maiden… whatever was new at the time. I remember hearing "Teenage Lobotomy" way, way back. I didn't truly get into this record 'til I was 13, but I was already familiar with it, and it has stayed with me since.
3) Black Flag- *Jealous Again.* This wasn't the first Flag record I ever bought. It is, however, the one I continue to listen too. A great angry record. Possibly their best stuff…
4) Bad Brains- *Roir Sessions(attitude, self titled).* The best hardcore punk band ever. Hard and aggressive yet so beautiful and innovative. This record has been released under so many different names and labels, it's just damn silly. *Rock for Light* is better produced/recorded version of this record, but without the same fury AND more importantly without the song *the regulator.*
5) Minor Threat- *Out of Step.* There are some records that people just tell you about. They sing the praises of song and content until you finally sit down in their room and they play it for you. When I heard this record for the first time, I was 15. Lucky for me it was available on cassette for easy walkman play and a (gasp!) complete discography was also readily available. This was it, this was the one of the records (along with break down the walls and blood sweat and no tears) that really got me into something other than crossover and metal.
6) Misfits- *Walk Among Us-* when I heard this record at 14, I *HATED* it. It wasn't metal and it wasn't the mall punk (sex pistols, ramones) I was used to. I knew it was mall punk because everyone and their mother had "The Misfits" written on their jackets right next to the exploited. The Misfits just didn't click with me. Danzig clicked with me but not this. At 20 I heard this record again and *PAID ATTENTION.* A whole new world had been opened. This record is genius: the hooks, the roaring bass and those lyrics! Ohh, those wonderful lyrics! "Collect the heads of little girls and put 'em on my wall, HACK the heads off little girls and put 'em on my wall". If I could slap the 14 year old me, I would.
7) Iron Maiden- *Live After death.* A great double lp from my favorite heavy metal band. I owned this on cassette first but convinced my father to but it on vinyl for my 14th birthday. The boys really shine on this, and the home video kicks even more ass.
8) Youth of Today- *Break Down the Walls.* Yes, I bought a cassette of this at cavages in the mall in 10th grade. The store is long since gone, as is anything in the summit mall, but the cassette (and the vinyl I picked up a year or so later) still remains. I always had heard great things about Yot from my cousin and his friends. My cousin was a character, one second he'd be really interested in what I thought about certain bands, and then next he'd be totally ripping me apart with his friends. But anyway, I picked this up and it changed me. It showed me music didn't need to be heavy to be aggressive and that lyrics didn't always have to be about the devil.
9) Sick of it All- *Blood, Sweat and No Tears.* Wow, what can I say about this one? In 10th grade I started hanging out again with a childhood chum named Lee (in 7th grade he had gone hardcore and I had gone metal). Also, we all started hanging out with this guy Jeff the summer before 11th grade. He was a year older than us, had a car and drove us to all the shows. Anyway, both those guys swore by an lp that was about a year old or so by a band they said ruled. I borrowed it and didn't get the vocal style so much (my best friend Malachi HATED it, in fact) but by 11th grade I loved them. I bought their 7" from a kid at school and scored a shirt (spreading the hardcore reality in '89!). So the next time they came to town, I lied to my parents about where I was going, piled in a car (with either Bob Brennon or Malachi in the truck, I don't remember) and was completely amazed. That show was Agnostic Front, SOIA, Biohazard (who ruled that night), Zero Tolerance, and No joke (who were a joke-yuck!) the date was January 5th 1991. Although not my first show it was just huge, like nothing I'd ever seen. I was 16, wearing combat boots and nothing in the world could stop me from loving every minute of it. I still have the 11x17 flyer, which has been on the wall of every apartment/ room I've lived in since. A month later the *We Stand Alone* e.p. came out.. ahh, another fine cavages purchase…
10) Sheer Terror- *Bulldog Edition.* I'm glad this cd came out because it condenses 2 of my favorite releases into one. *Just cant hate enough* was one of the first 3 things I bought at home of the hits in 1989 (the first thing being wasted youth's *black daze*). I had heard sheer terror in Blake Roggow's bedroom in 9th grade. He had the *where the wild things are* compilation and demanded that Malachi and

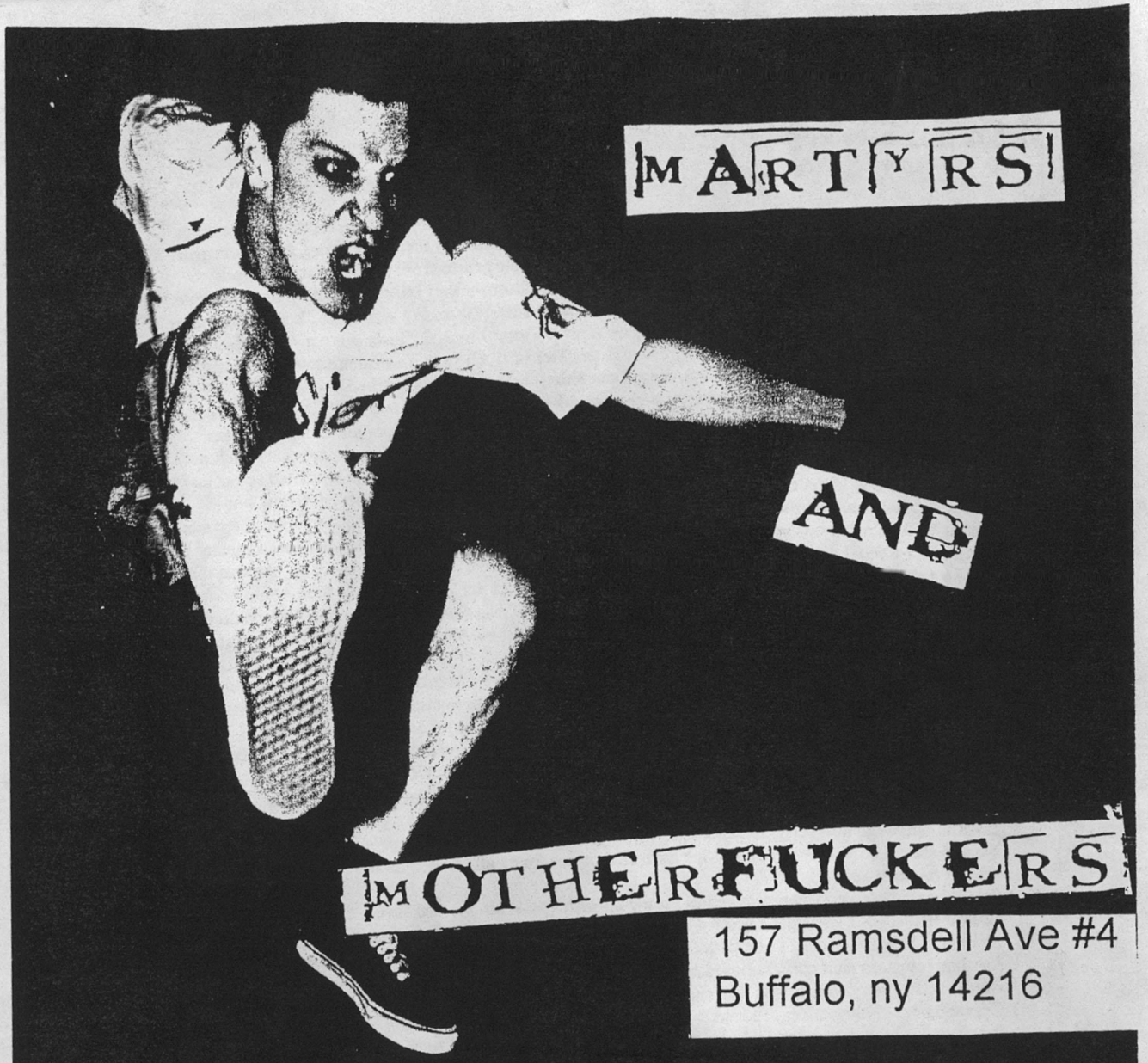
me listen to a track that Trainwreck covered called "Cup 'o Joe". Man, did Paul Bearer's voice seem strange to me back then… but it was the line "sticks and stones may break my bones, but cancer will probably kill me", That sold it. I was a fan of Sheer Terror's genius from that day on. The week *Thanks fer Nuthin* came out I went to home of the hit to discover they only had copies left on cassette. The cassette would do, I NEEDED to hear it. Amazing. Utterly amazing was what I heard. Even more amazing was that they were playing buffalo on their '93 tour. I took my little brother, who was 13 or 14. He also liked Sheer Terror and their tour mates Sick of it All (who I was getting out of, because of lack luster new material). Good show, except one thing- biohazard was just bad, really bad.

11) Naked Raygun- *Throb, throb/ understand/ jettison/all rise.* Once again a tale of 10th grade (or was it 9th?) glory. Malachi and I had gone to see THEY LIVE starring Roddy Piper and stopped at none other than cavages while we waited for my dad to pick us up. I only had 7$ and some change left over from the movie and I wanted to get a new record. In the "import vinyl" section I stumbled across an lp marked at 6.99$. Upon examining the back cover I saw that it was not an import but that it was "manufactured and distributed by dutch east india island park, ny". Also it listed "homestead records" on the back which I was pretty sure was a punk label. I asked Malachi, he had never heard of them. I figured for 6.99$ I could take the chance. Possibly the best thing I've ever bought for 7$. Around that time a new Raygun record *Understand* came out and after hearing *Treason* on the local hardcore show I picked it up and still play that same cd to this day. I got *All Rise* from my cousin and *Jettison* used for 3.99 on 12' from H.O.T.H. Funny that jettison is marked "promo WBFO"- why would a jazz station get a punk lp as a promo? Someone screwed up.
12) Chain of Strength- *true til death.* Another very early purchase. I got this on clear vinyl sometime in 10th grade. Lee and Bob Brennon were responsible for me even giving this one a chance. The first time I heard it there was something that knocked me flat on my ass. The recording was horrible, the musicianship poor but there was so much heart to back it up. I believed these guys, I believed their words and their honesty. This wasn't an original sounding record, but *HOW* they played the songs made it more than generic. To me this record became an institution. Not right away, at first I just thought it was good. But by senior year, it surpassed even lawnmower deth. (a huge high school favorite, although a novelty) the clear vinyl went to my brother when I scored a copy on green in '93. No one should be without this record, I have sold copies for 5$ and traded them for practically nothing when I had extra copies.
13) The Who- *Who's next / Qaudrophenia.* I grew up with The Who. My dad loved 'em. It was only natural that when I got older I wanted the familiarity of Pete and the boys cranking out rock fury. I can never decide which record I like better so I listed them both. Not punk. Not hardcore, but rivals the fury both create. I can't express how amazing songs like "behind blue eyes" and "cut my hair" are with words. Either you connect with them or you don't. Straight up, The Who rock.
14) Operation Ivy- *Energy.* Yep, I loved them so much I got the cover tattooed on me when I was 17. Pretty stupid seeing how the tat looks horrible. Regardless, this is still an incredible record. From the get go it's original and powerful. This record overcomes bad production with the sheer brilliance that is expressed through out. And once again it's all Malachi's fault I listen to them. He got the 7" from somewhere in 9th grade (or the summer right after) and let me tape it. I might also ad that he got a horrible 7" by a band called Last gasp at the same time, which he liked but I hated. The lp is a step up from the *hectic* 7" and that's why it's listed here.
15) Integrity- *For those who fear tomorrow.* One of the HARDEST hardcore records ever. Forget the fact that they sold out hard, forget the fact they tried fighting Snapcase, put aside the fact that integrity 2000 blows, this record is HARD at it's hardest. It beats out the cro- mags, negative approach and all their other influences hands down. This was the best thing to happen to hardcore circa '91 (next to the inside out 7"). A touch o f metal, a lot of judge, cro- mags and metallica helped these guys create one of the few 90's hardcore masterpieces. Man I still love this record even though they put out systems overload as a follow up.

16) Inside Out- *No spiritual surrender*
17) Robotech- *Soundtrack*
18) *Outspoken- Survival*
19) SS Decontrol- *Get it away*
20) Suicidal tendencies- *how will I laugh tomorrow*
21) David Bowie- *changes*
22) Thin Lizzy- *Jailbreak*
23) Corrosion of Conformity- *technocracy*
24) Dag Nasty- *can I say- wig out at denko's*
25) Born against- *s/t 7"*
26) Unbroken- *and/ fall on proverb 7"*
27) Alone in a crowd- *s/t 7"*
28) Final conflict- *face institution 2 x 7"*
29) Wide Awake- *ct hardcore 7"*
30) Mouthpiece- *s/t 7"*
31) 7 seconds- *The Crew*
32) Gorilla Biscuits- *s/t 7"*
33) Kiss it Goodbye- *she loves me…*
34) Quicksand- *s/t 7"*
35) Judas priest- *Metal works*
36) Left For Dead- *discography*
37) The Specials- *s/t lp*
38) Dillinger four- *Midwestern songs of the America's*
39) Swiz- *rejects 7"*
40) Danzig- *Lucifuge*

41) Negative Approach- *Tied Down*
42) SS Decontrol- *The Kids Will….*
43) Slayer-*Show No Mercy*
44) The F.U.'S- *My America*
45) Verbal Assault- *trial*

46) Venom- *Black metal*
47) Endpoint- *In A Time Of hate*
48) Articles Of Faith- *Give Thanks*
49) Uniform Choice- *Screaming For Change*
50) Government Issue- *Beyond*



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...You're shit out of luck.